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COZY CORNERS.

BY JAMES THOMSON.

IN every magazine and daily paper catering to the interests of womankind, we are confronted with schemes for the fitting up of cozy corners and odd nooks. It is a fad in furnishing that has certainly taken hold among the fair sex, and judging from present indications will show no diminution in the immediate future.

For this fashion we are undoubtedly indebted to our English cousins, among whom this feature in furnishing has attained even greater popularity than on this side of the water. The English upholsterer now sells the "Cozy Corner" as an article of furniture

A "sweet little" corner snuggery is all very well, but it should have a "sweet little" woman to preside over it. The "Bower of roses" idea has wonderfully attractive qualities to the average woman, who is apt to leave out of consideration the question of the fitness of things. Therefore, a woman of the Venus of Milo type of build had better affect the airy capacious style of furnishing, rather than the contracted Mutton in Parvo style now so frequently seen. One should never lose sight of the question of utility, and remember that satisfactory results are attainable only by the judicious selection of the right things for the right place—both as regards form and color—and not by a multiplicity of objects thrown together hap-hazard, what, in the most artistic schemes of furnishing may appear to be unstudied carelessness, is indeed the result of the most profound study, reinforced, of course, by natural good taste.

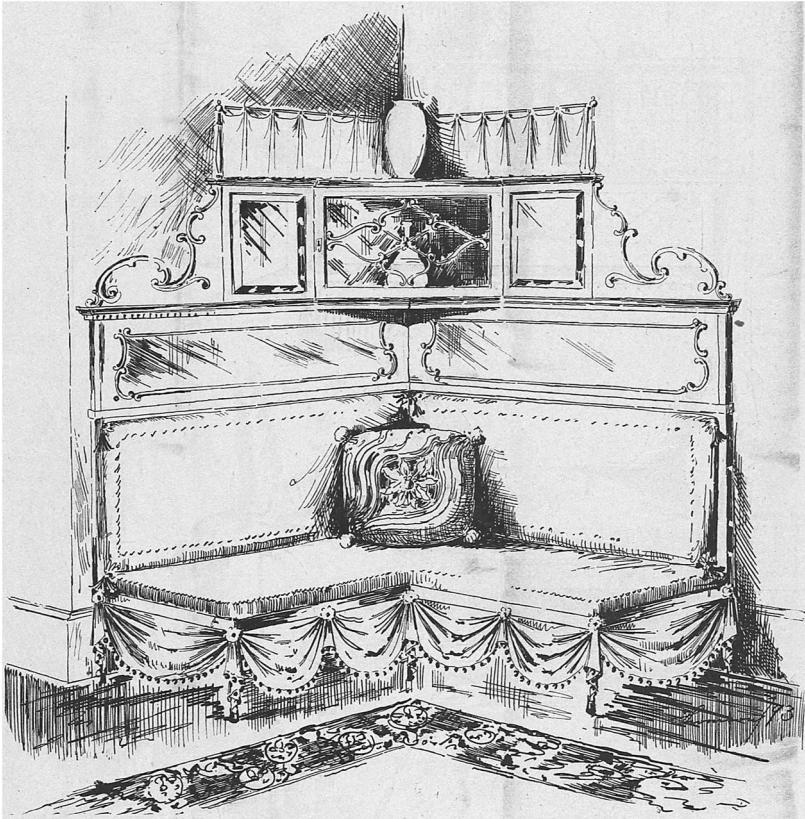


FIG. 1. COZY CORNER FOR HALL OR LIBRARY. DESIGNED BY JAMES THOMSON.

easily removable from one house to another. These, however, are rather too expensive for the average purse, and, therefore, the person having but a limited amount of money to expend in this direction may be obliged to study ways and means to obtain the result at a smaller outlay. This happily one can easily do by the choice of one of the numerous schemes available for production by amateur effort.

There is one thing, however, in the choice of a design that should be kept in view, and that is, to choose something in keeping with the personality of the mistress of the house. There are, of course, certain colors that harmonize most favorably with one's complexion; one does not choose wisely when this point is lost sight of.

Then again, a great many of the corners one sees illustrated are small and contracted as regards space, reminding one of the little corners fitted up by children when playing house.

The schemes here illustrated are all of a practical character, satisfactory results having followed their execution as here described.

Fig. 1 exhibits a very effective design adapted for use in the parlor or reception room. The woodwork should be enameled in very pale green, the upholstery being covered with satin damask or silk tapestry, the predominating color of which should be delicate shades of pink. The drapery may be India silk of similar coloring.

The design shown in Fig. 2 would be extremely suitable for a hall, library or sitting room, and may be made in mahogany finished medium dark. The covering should be of leather, tapestry or corduroy, of color to harmonize with woodwork, such colors as the olives, dull reds and blue greens being appropriate.

Fig. 3 shows a scheme for a cosy corner particularly well

THE DECORATOR AND FURNISHER.

adapted for a hall or library, the woodwork to be of mahogany and the loose cushions to be of deep green corduroy. The curtains on bookcase should be India silk of a yellow shade with all over designs in dull reds. Have the walls of a golden russet tone, a rug with rich yet subdued coloring, a few bright bits of pottery and a palm, and you will have no cause to be dissatisfied with the result.

The simplest form of a corner one can fit up is such as shown

ticularly those patterns showing large figures, such as cabbage roses or poppies. The wall guard should be of India silk attached to the wall by brass sash rods, top and bottom, on which the material should be shirred. The pillows may be cretonne or India silk. A small table bearing on its top a jar of flowers, a mass of one color, and a few books on the under shelf, should be placed over one of those cheerful, bright colored Byzantine rugs, which can now be had in variety at moderate prices.

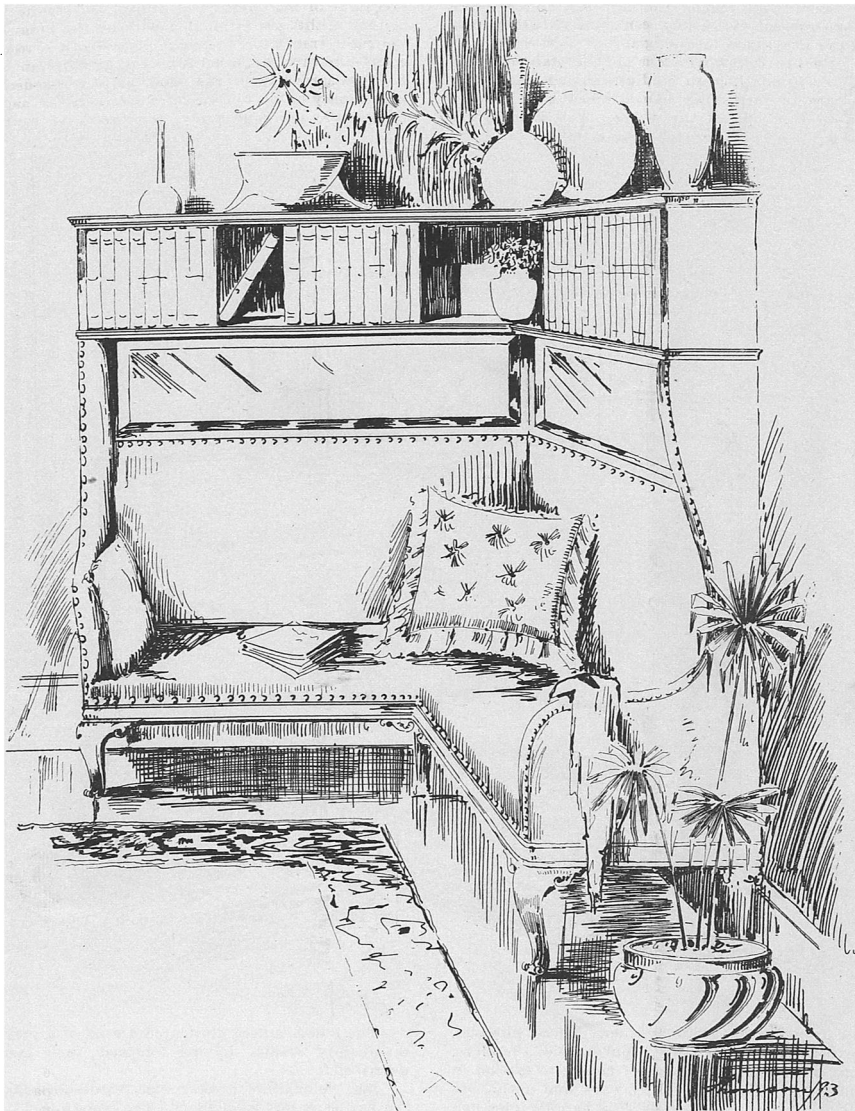


FIG. 2. COZY CORNER FOR PARLOR OR RECEPTION ROOM. DESIGNED BY JAMES THOMSON.

in Fig. 4, and has the additional merit of being the most useful.

We have here a common box arrangement, measuring, with cushion, about seventeen inches high, twenty-eight inches deep and length to conform with space available. The cushion may be made in three parts, the piece in the angle being stationary. The boxes should be provided with hinged or sliding covers, which, when opened, will disclose a grand receptacle for one's magazines, pamphlets or for general storage purposes.

Such a corner as this looks lovely treated in cretonne, par-

It may be urged that a corner such as here described, although simple, will run into a good deal of money. This is very true. After the plain box is provided it depends altogether on the choice of materials whether expensive or not. One can secure good results by using the cheaper materials, but in some cases the wearing qualities will be sacrificed thereby.

For the India silk, some of the various imitations may be substituted, cheese cloth, Madras or any soft dress material may be employed. Denim makes a very good covering for cush-

ions and pillows, especially the figured goods that can be had in various colors. Some handsome sofa pillows have recently been shown made up in bed-ticking. These had rosettes at the four corners, and were decorated with applique work and outline embroidery.

DECORATIVE NOTES.

NOWHERE is such good modern decorative art found as in America. The old palaces of England with their striking crimson curtains suspended from glaring gilt cornices, their landscape carpets and crimson and gold furniture, are trying to the eye. They are stiff and uncomfortable, but to change

OUR houses have become so "cluttered up," to use the housewife's phrase, and so few have the gift of massing arrangement whereby the tone of a room is maintained, and not converted into discord, that this reaction toward simplicity is one that appeals to the best taste for countenance and support. The scheme of decoration adopted in the instances above described can be nullified by the introduction of things that have no affinity to it in form or color. The delicate gold and ivory of the parlor is injured by the heavy blacks and browns of the doors and window casings; it can be completely spoiled by red and green carpets, gorgeous Turcoman portières, plush furniture in red and blue with walnut and ebony foundations, pictures in walnut frames, or surrounded with shadow boxes, crazy quilt ties on the chair backs, and vivid cloths

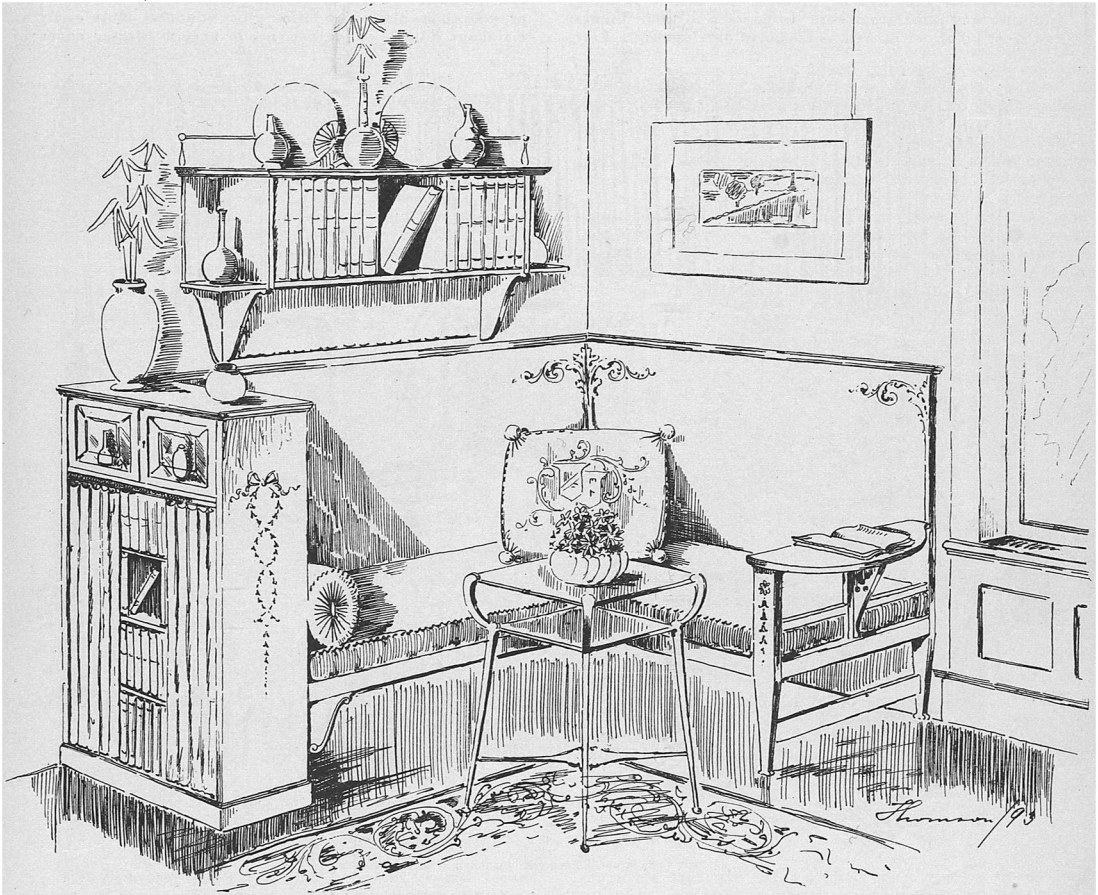


FIG. 3. COZY CORNER FOR HALL OR LIBRARY. DESIGNED BY JAMES THOMSON.

them would be considered sacrilege. In this country better taste is displayed in the ornamentation of the home, whether it be that of the millionaire or of a clerk in his employ. The test of decorative art taste is not a house on Fifth avenue, but that of the average resident. Wherever you go in America you will see evidences of good art taste. In a street car your eye will fall upon a silver handled umbrella, or a Japanese leather pocketbook that harmonizes with the owner's costume.

The show-windows and ceilings of our barber shops, cigar stores, and drinking-saloons even display excellent taste. The entrance to some of our office buildings and apartment houses are finer than those of many of the palaces of the Old World. Yet, while we have made great progress, there is still much to learn.

and scarfs for the tables. Everything in the room should be light and delicate in color. Water colors in pale gray mats and gold frames or white frames would be better on the walls than oil paintings, unless the latter were represented by vaporous Corots or high-keyed Fortunys; furniture not of the Renaissance shapes, because they were affected and weak but of the colors employed by upholsterers of the Renaissance epoch, would be more fitting than objects in dark woods; the curtains should be of Madras, with creamy tints, rather than cold and starch looking lace; the rug or carpet, while a little stronger suggestion of stability and substance is permissible under foot, should be of small pattern and delicate color. A room like this is one of the few that will bear a marble fireplace and mantel, though tile would serve a better purpose. Whatever bric-a-

brac is distributed should be in pale shades of yellow or rose. A few peachblow vases would not upset the color equilibrium. In the dining-room more positive color is not only admissible, but necessary, in order to match the browns and reds of the copper and terra cotta tints. Black walnut can be endured there, but cherry and ripe oak are better, and more play and liberty can be given in the choice of pictures, portières, carpets and ornament than in the parlor. There is, perhaps, in such cases a temptation to go to excess, and to overload the apartment with objects that are of intrinsic value and beauty. The room bears such treatment better than a light one. If strong reds are introduced, the complexions shown against them are apt to suffer.

In the Palace of Fine Arts at Chicago, the arts of painting, sculpture and illustration were to be seen in their highest and most luxurious as well as mediocre development. Early

prize ideal in a World's Fair would be a hopelessly materialistic one, no matter how inappropriately she might adorn it with flowers of the imagination, or whether it was mere accident, and the event is only one of those mysterious happenings that sometimes seems imbued with merry malice, is something that probably no one can find out. We can afford to laugh at it even if it was intended, and, indeed, even if the thrust was deserved, it would be wiser to laugh and do better than to take it angrily. But in recent years the frondeurs of Paris have jibed and jeered at other civilizations and all modern art other than their own, forgetful that a cynic habit of thought and expression does after a time affect a nation's life in art as well as in morals.

Art loves not only strength and beauty, she loves the gentle heart, and her divine presence and divinest smile are not won by presumptuous airs or by biting gibes at honest effort or sly and malicious ridicule of inexperience or unsophisticated endeavor.

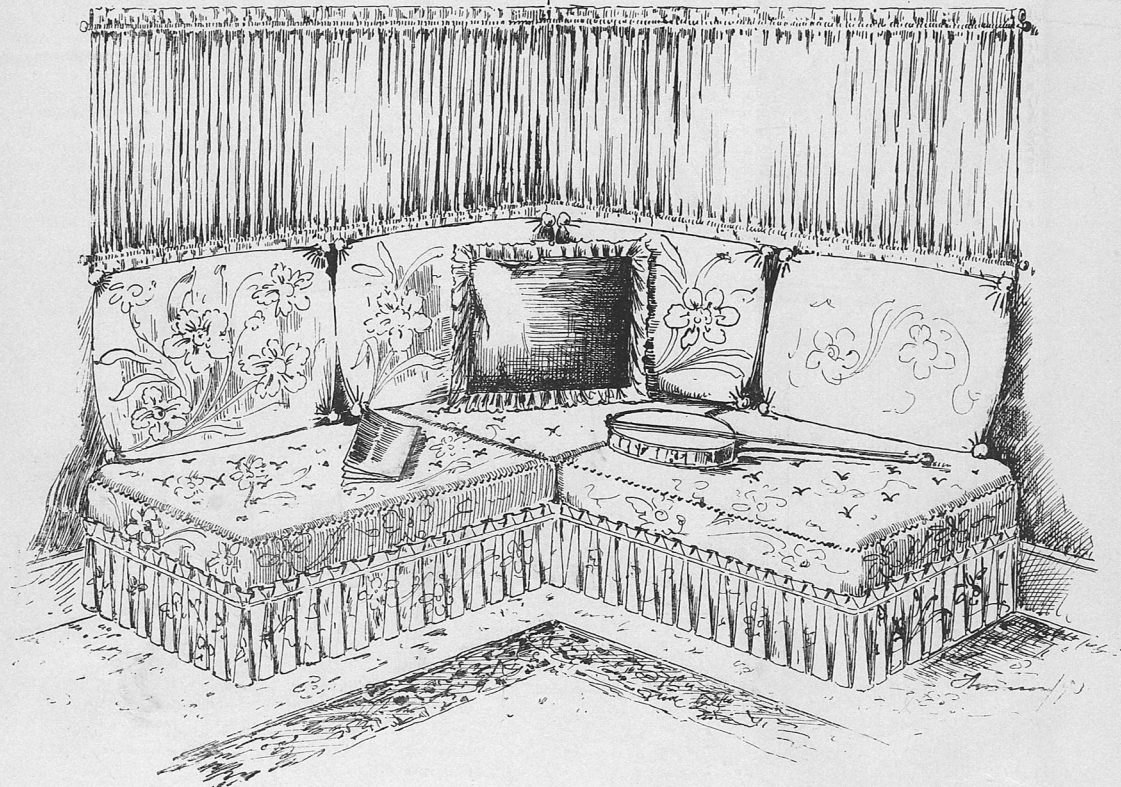


FIG. 4. COZY CORNER FOR A BEDROOM. DESIGNED BY JAMES THOMSON.

in the history of the Exposition, France was said to look with some derision upon the idea of hog-killing Chicago attempting to hold a World's Fair, and, it is said, this feeling had much to do with the apathy of France, and her own representative people have claimed that this apathy caused the lack of appreciation and proper apprehensions, which made the French exhibit but moderately good, compared with what it might have been.

MOUGINOT, a great painter of France, possibly animated by French cynicism, sends to the Exposition a magnificently painted portrait of a big white hog. It stands looking out of the cubby hole of what is evidently a sty at a swine show, and a large bouquet of flowers and label affixed to the sty betoken that the fat fellow has won first prize.

Now, whether the feline subtlety of the allusion was intentional, and the covert cynicism of the suggestion that Chicago's

JOSEPH PENNELL had any number of good things exhibited in the Gallery of the Art Palace, but his are chiefly architectural effects and views of noted places. However, about them hangs an air of what would be a romance did it not smack so strongly of practical life in the nineteenth century. His work is chiefly done to illustrate the writings of his wife, a favorite contributor to leading magazines. Together they travel the world over, using as a means of locomotion a double bicycle. Some of Mrs. Pennell's articles, notably one on English cathedrals, have attracted world-wide attention. One scarcely knows which is the more fortunate, Mrs. Pennell, in having her articles so perfectly illustrated, or Mr. Pennell in having his illustrations so well written up.

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